

*The
North Carolina
Symphony*

Teachers Handbook

1994-1995 Season



The North Carolina Symphony Teacher's Handbook 1994-1995

Catherine L. Williams, editor

TABLE OF CONTENTS

Preface by Jackson Parkhurst	2
"Jupiter" -- Mozart by Melissa Hughes Watkins.	3
<u>Swan Lake</u> -- Tchaikovsky by E. Bryant & E. Getz.	11
<u>Finlandia</u> -- Jean Sibelius by Leslie A. Cothorn	20
William Grant Still -- by Boyd Gibson	31

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The North Carolina Symphony
2 East South Street
Raleigh, N.C. 27601

Jackson Parkhurst, Director of Education

PREFACE

I look forward to a new North Carolina Symphony season of education concerts. This season we will perform education concerts from Murphy to Elizabeth City, from Sparta to Wilmington, and many places in between. From September through May, we will perform for close to 100,000 North Carolina school children. The North Carolina Symphony has been playing concerts for children since its beginning in 1932 and has played education concerts on tour since 1946. We look forward to our fiftieth anniversary of uninterrupted service to the children of North Carolina.

I want to thank the writers of this year's *Teachers Handbook*. We appreciate their cooperation and hard work. I especially want to thank Elaine Bryant and Eleanore Getz for jumping in at the last minute when another writer was unable to complete the section on *Swan Lake*.

I also want to thank Catherine Williams for her hard work on editing this book for publication. Catherine served an internship in the Symphony office this summer and will complete her undergraduate degree in communication from North Carolina State University in December. Her plans after graduation are to start work for a consulting firm and to get married. I wish her the very best.

1995 marks the one hundredth anniversary of the birth of the great African-American composer, William Grant Still. The North Carolina Symphony will perform music by Still on all of its concerts and will perform several different works over the course of the season. Recordings of his orchestral works are not readily available so we were not able to provide them for preparation. If you have any recordings of Still's music we encourage you to use them in your preparation for our concert. This book includes a biography of Mr. Still and a bibliography.

We want to repeat that the *Teachers Handbook* is not a "cookbook" for preparing students for the North Carolina Symphony concert. We hope it is useful in stimulating you to develop your own plans and strategies. We do not require that you do all or any of it. We do request that you do your best to communicate your love of good music to your students when preparing them for your North Carolina Symphony concert. We know from experience that good preparation heightens the experience for them.

We appreciate and encourage your comments on the North Carolina Symphony education program and concerts. We have included a comment sheet on the last page of this book.

All of us at the North Carolina Symphony thank you for your work in teaching our children and helping to open up the joy of music to them. We wish you a good year.

Jackson Parkhurst, Director of Education
The North Carolina Symphony
August 1994

Wolfgang Amadeus Mozart
(1756-1791)

Symphony Number 41
"Jupiter"
Melissa Hughes Watkins

Who Is This Mozart?

Wolfgang Amadeus Mozart was born on January 27, 1756, in Salzburg, Austria. His parents were Leopold and Anna Maria Mozart. Leopold was a well-known composer and theorist and encouraged musical development in his children from an early age. In fact, Wolfgang began playing the harpsichord at the tender age of three. He also showed an early interest in mathematics, as he used chalk to write numbers all over the floors, walls and furniture of his parents' home. Leopold took Mozart and his older sister, Marianne, on a concert tour of Europe when he was just six years old. Wolfgang and Marianne drew large crowds to their concerts at the noble courts and in the large cities because they were prodigies. This means that they showed exceptional talent at a very early age. It is rumored that on a concert tour to the French Royal Court the seven year-old Mozart met Marie Antoinette and told her that he would like to marry her. Of course, he was too young for that and was far too busy with his musical career to take care of a wife! Mozart was even too involved with his concert tours to attend school like most boys and girls his age.

Mozart was not only a performing prodigy; he was a composing prodigy as well. He began writing simple pieces of music when he was six years old, an age when most children are still struggling to learn to write their own names! He wrote his first choral piece when he was nine years old. His first opera, La Finta Semplice, followed just three years later. His talents as a performer and composer gained him an appointment in the court of the archbishop of Salzburg when he was 13 years old. The archbishop ruled the province and expected Mozart to compose and perform music for church and governmental ceremonies. The appointment lasted until 1781. The archbishop was somewhat unhappy with Mozart's frequent absences that resulted from his constant concert tours, and Mozart wanted to have more freedom to write music to his own liking. He left Salzburg for Vienna, a larger city that afforded Mozart greater opportunity to explore his musical dreams.

Much against Leopold's wishes, Mozart married Constanze Weber in 1782. She was the daughter of Mozart's landlady and the younger sister of the woman who had earlier refused his marriage proposal. They moved 11 times during the nine years they lived in Vienna. Neither of them was very organized, so money was always a problem. Mozart was paid many times with gifts instead of cash. Sometimes, when he composed music for specific occasions or as favors to friends, he was paid nothing at all. Mozart was also known to drink and gamble, which only made the money shortage worse.

Wolfgang Amadeus Mozart died in 1791. Some say that he was buried in a pauper's grave because he died penniless. Others say that Constanze was trying to intelligently use the financial resources she did have at hand. At any rate, the musical genius died and was put to rest without the recognition he deserved. In his short lifetime, he left behind the standards for all other composers to follow; these standards can be found among the six hundred pieces he composed.

Symphony Number 41

"Jupiter"

Movement IV Motlto allegro

Mozart was basically a free lance composer during the last ten years of his life. This freedom led him to compose more for his own taste than for that of his Viennese concert-going patrons. This left him in dire financial straits, as documented by letters he wrote to his well-off friend, Michael Puchberg, asking repeatedly for loans. This is the time during which Mozart wrote Symphony No. 41 in C Major. It is dated August 10, 1788, but there is no evidence that it was ever performed before Mozart's death in 1791.

Mozart scored the Symphony for flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings. He used this orchestration to its fullest, making excellent use of the instrumental range and tone color. The opening theme is no stranger to Mozart's faithful listeners; it can be found in his B-flat Symphony, K. 319 and two of his masses. Mozart's expertise in contrapuntal writing is found throughout the Symphony and especially in the finale. Themes are commonly treated canonically, and the listener is teased by repeated fugal-sounding episodes.

The coda is nothing short of genius, showcasing Mozart's skill at counterpoint. Each of the five previously heard themes is used to create an incredibly complex fugue. Each entrance adds interest and intensity until the second theme takes control and closes out the Symphony with brilliant flair.

It is amazing to consider the difficulties Mozart was facing when he composed this piece of music that is so powerful and full of life. It is a fitting symphonic farewell from one of the greatest composers of all time

TEACHING STRATEGIES

Approach: Listening

GOAL: The learner will match visual representations of themes with word patterns and will identify them when heard in musical context.

PLAN:

Introduce students to each theme by playing or singing them on a neutral syllable. Students should echo sing each theme several times.

Guide students to match the visual representation of each theme (pictured on the board) with what they have heard and sung. Use hints that refer to melodic direction and rhythmic figures. Guide students to discover which word patterns (also written on the board) match each theme.

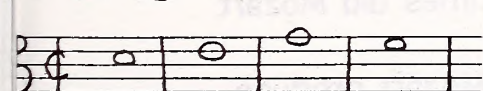
Play "Music Match Up." Mix up cards printed with a theme or corresponding word phrase and place them in the pockets (game board how-to's below), with the printed side facing away from the students. Students then take turns calling pairs of numbers until they find a match. This game works even better with several game sets distributed and the students playing in smaller groups; just be sure to assign someone in each group to be the card turner.

After playing the match up game, divide students into five groups: A, B, C, D, and E (one group for each theme). Rehearse each theme with its corresponding group. Group members should raise their hands when they hear their theme in the music.

Music Match Up Game Board How-To's:

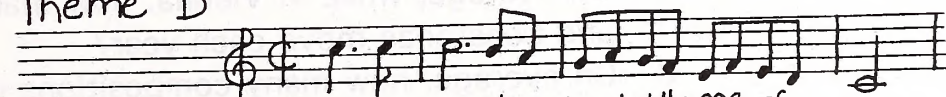
Attach ten library book pockets to a sheet of posterboard. Number each pocket, one through ten. The game board can be laminated after it is assembled, simply use a straight edge to cut open the pockets.

Theme A



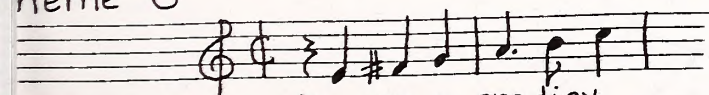
I hear Mo-zart

Theme B



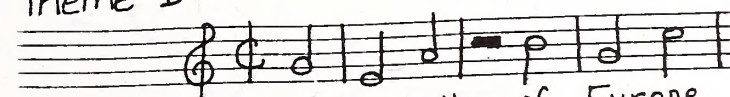
Harp-si - chord he played at the age of three

Theme C



He was a prodigy

Theme D



He toured all of Europe

Theme E



Twister sym-pho - ny

GOAL: The learner will aurally identify *piano*, *forte*, and *sforzando* passages in the music and will comment about their effect on the mood of the music.

PLAN:

Introduce terminology using visuals (included or make your own).

Listen to the music, asking students to point to the appropriate visual when dynamic changes occur. If time and resources allow, you might want to make a set of visuals for each child and then let them hold up the appropriate visual while listening. Pause often during listening to allow students to comment about the effect the dynamic changes have on the mood of the music.

GOAL: The learner will identify themes, dynamics, and instruments using listening map (included).

Approach: Integration

SUBJECT AREA: Math/Reading Comprehension

PLAN:

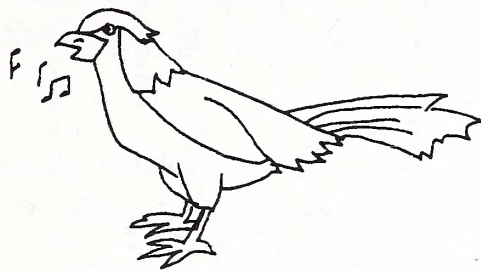
After reading, "Who Is This Mozart?", challenge students to answer these questions independently or in pairs.

QUESTIONS:

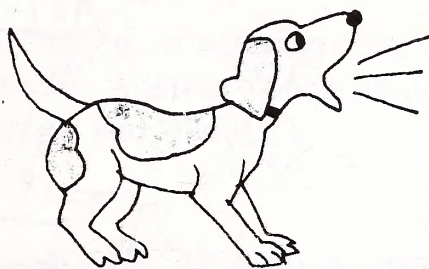
1. How old would Mozart be if he were still alive?
2. In what year did Mozart take his first concert tour of Europe?
3. How old was Mozart when he wrote his first opera?
4. How long did Mozart work for the archbishop of Salzburg?
5. Using a map, determine the distance Mozart traveled when he moved from Salzburg to Vienna.
6. How old was Mozart when he married Constanze?
7. On average, while in Vienna, how many times did Mozart and Constanze move each year?
8. On average, how many compositions did Mozart produce each year?
9. How old was Mozart when he died?



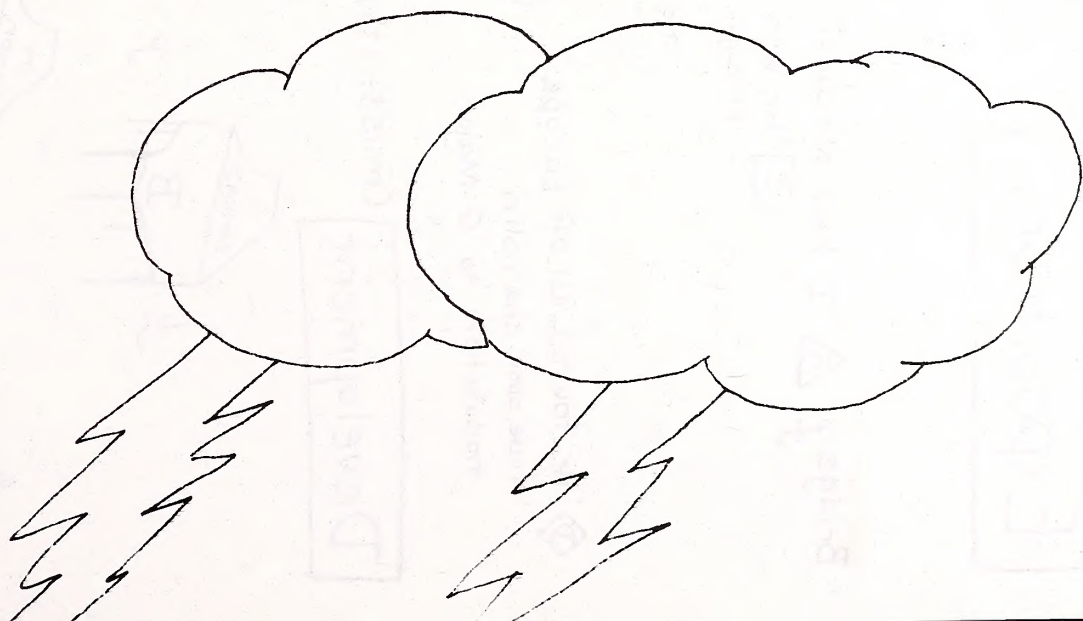
piano



forte



sforzando



Exposition

(m. 1-157)

A "I hear Mozart"
p violins

strings woodwinds
B

f orchestra

SH!

(m. 35)

flute and violin
B

Bridge f A "I hear Mozart"
C "He was a prodigy"

modulation to G Major

SH!

(m. 73)

strings

flute
B

C "He was a prodigy"
flute and bassoon
in canon

modulation to C Major

A "I hear Mozart"
p "I hear..."
strings "I hear..."
fugue

D "He toured all of Europe"
flute, oboe, and violin
modulation to G Major

E "Jupiter
Symphony"
violins

modulation
to C minor

Sf sf

strings
B

oboe
bassoon

modulation to G Major

Development

(m. 158 - 224)

A "I hear Mozart"
p strings

double reeds
B

minor

brass
low strings
B

canon

woodwinds:
f orchestra
(4 times)

f strings
B

"Harpichord..."
"Harpichord..."
"Harpichord..."
return to C Major

flute

violin
B

Recapitulation

p violins

(m. 225-356)

A "I hear Mozart" f orchestra

A A

C "He was a prodigy"
strings

SH! p (m. 271)

in canon
B

flute

C "He was a prodigy"
bassoon

D "He toured all of Europe"

E B

B

...bassoon
...flute
B

Sf sf

Coda f (m. 357-424)

SH! (m. 360)

TA-DA!

SUBJECT AREA: Language Arts

PLAN:

Give students the following assignment: Pretend to be Mozart or one of the people who knew him. Choose a specific date. Write a diary entry describing the current events in your life/the effect Mozart is having on your life. You may stretch the truth just a little in the name of creativity.

PLAN:

Give students the following assignment: Mozart and his sister were considered to be prodigies. Write an acrostic using the word "prodigy" to describe how you think it would feel to be a prodigy.

SUBJECT AREA: Social Studies

PLAN:

After allowing students a chance to research the area, challenge them to design a travel brochure for Austria. They should include maps, pictures, and descriptions of places and events.

PLAN:

Challenge students to answer the following questions in essay form.

1. What advantages and disadvantages do you think Austria experiences because it is surrounded by six major European countries?
2. Do you think those advantages and disadvantages were more or less influential on the country during Mozart's lifetime? Why?

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About the Contributor

Melissa Hughes Watkins currently teaches general music and chorus at Broadway Elementary School in Lee County. Previous to her move to Lee County, she taught K-8 general music, chorus and instrumental music in Moore County, where she was named Teacher of the Year at her home-base school. She is a 1990 graduate of Carson-Newman College in Jefferson City, Tennessee, with a Bachelor of Music Degree. Melissa enjoys working with the "younger crowd" in North Carolina's public schools, but also has found a niche working with senior citizens in the music appreciation classes she teaches at the Lee County Enrichment Center. She has also served as Minister of Music in a Baptist church. Her hobbies include writing poetry, reading, playing the clarinet and periodically escaping to West Virginia where her family resides.

Peter I. Tchaikovsky
(1840-1893)

Swan Lake
Suite from the Ballet
by Elaine M. Bryant
and Eleanore Getz

About The Composer

Tchaikovsky was a sensitive and eager child and instinctively musical. His father was a successful mining engineer. His mother, French by birth, was a very musical and capable linguist.

Peter Ilyitch, born on May 7, 1840, was the second of six children. He was a very quick and able student, excelling in academics and music. By the age of six, his parents allowed him to begin formal piano lessons.

The first eight years of Peter's life were very settled, but in 1848 his father resigned his safe government position at Votkinsk in the hope of a better position in Moscow. His hopes were dashed, and the Tchaikovsky family began a difficult migratory period in their lives.

At the age of eight, Peter was sent to boarding school, a place he hated and never forgot! In 1850 he was transferred to the St. Petersburg School of Jurisprudence. In 1852 the family settled in St. Petersburg, but their new-found security was short-lived.

In 1854, Tchaikovsky's mother died of cholera. It was a blow from which he never fully recovered.

In 1859, as a lawyer, he began work as a clerk in the Ministry of Justice. He also continued his musical studies with Nicholas Zarembo.

In 1862, the founding of the St. Petersburg Conservatoire by Anton Rubinstein proved a decisive turning point in Tchaikovsky's life. He followed Zarembo to the Conservatoire and in 1863 resigned his post (and a secure salary) at the Ministry of Justice. It was a gamble -- a characteristic gesture of faith in his own ability to survive as a musician. And it paid off! Within two years he had been invited to teach harmony at the Moscow Conservatoire. His interesting personality was portrayed in his music: whimsical and light, sad and moody, fierce and dynamic. He was influenced by folk music and many of his compositions contain folk melodies of his native country.

In 1866 Tchaikovsky bravely plunged into the composition of his First Symphony, "Winter Dreams". It took a heavy toll on him. He began experiencing signs of nervous disorders: colitis, hypochondria, numbness in hands and feet, even hallucinations.

Several of his compositions were severely criticized. The premier of "Swan Lake" was a fiasco for Tchaikovsky. Even he condemned this piece as trash. But he had misjudged a masterpiece. In the richly scored dance episodes and in the plaintive oboe melody, which is the swans' tragic leitmotif, there is a great essence of Tchaikovsky's genius and appeal.

In 1876, depressed and tired of conservatoire teaching, Tchaikovsky began work on his Fourth Symphony. One of his admirers, Madame von Meck, became his patron and

endowed him with an annual salary of six-thousand rubles even though she had never met him. The years of her patronage were his most productive years as a composer.

In 1891 he wrote the "Nutcracker Ballet." Also during that year he suffered a severe nervous collapse while on an exhausting tour of the United States.

In 1893 Tchaikovsky's strange, eventful life came to an end. In June he traveled to Cambridge to receive an Honorary Doctorate of Music. In October his sixth symphony, "Pathetique" was coolly received in St. Petersburg.

On November 2, 1893, after dining on macaroni, white wine and soda water, Tchaikovsky retired for the evening. The next day he ate very little lunch. But at the end of the meal he drew a glass of tap water in the adjoining room. His brother, Modeste, was appalled. Did Peter not know that it was November, the cholera season in St. Petersburg? "Oh, yes, but one can't go tiptoeing about in fear of death forever." It was his mother's fate all over again. He died at three o'clock on the morning of Monday, November 6, 1893. His body was laid in state in his brother's bedroom before being taken to Kazan Cathedral and thence to the Alexander Nevsky Cemetery.

There is a legend in St. Petersburg that all of the mourners who passed by his body and touched it in respect, not one contracted the fatal and highly contagious disease.

About His Music

Tchaikovsky composed orchestral music, operas, concertos, songs, overtures and ballet music. He was one of the foremost composers to introduce and popularize Russian music for world recognition and acceptance. The immense popularity of his music is due to his beautiful melodies, brilliant orchestration and dramatic portrayal of the Russian national character. His style of composition is typical of the composers of the Romantic era.

His music remains with us. It is a moving and telling portrait of a great musician and a dedicated, troubled man.

About the Ballet "Swan Lake"

A wicked wizard (sometimes called "evil one") captured a country and its princess. His name is Rockbarth. He can turn himself into an owl and takes this form when he doesn't want to be seen. Rockbarth has put a spell on the Princess Odette that she will be a swan during the day and a princess at night because he doesn't want her to meet anyone who might fall in love with her. Rockbarth wants to marry her, but she will not accept his proposal, therefore she has to live under the spell and in a castle tower at night.

The Prince Siegfried sees the princess at the lake as a swan with a crown. His servant tries to shoot the swan and is turned to stone. The prince goes home. His mother, the queen, tells him that since tomorrow is his birthday, he will pick a queen from the princesses of nearby countries that she has invited to the ball. Siegfried is not too happy with the idea. He goes back to the lake and sees the princess-swan leaving. He follows her to the wizard's castle and learns that she is a princess. She tells him the story of the spell. He is "in love." The prince asks Odette to come to the castle the next night for the ball and he will choose her as his wife. She is afraid of the wizard and really does not accept.

The next day Rockbarth learns from his equally evil daughter, Odile, that the prince has been to the castle. He is very jealous and threatens to kill the prince. Odile has the idea that she can change to look like Odette and fool Siegfried. Rockbarth and Odile both become owls and fly off to the castle. Odile fools Prince Siegfried and he promises to marry her. Odette arrives and the prince discovers his mistake.

At this point there are two possible endings to the ballet. The original, and most frequently performed, is the tragic one. We find all the swans back at the lake. All are despondent because the curse is complete, and Odette is doomed to remain a swan forever. Siegfried begs forgiveness which she gives, but reminds him that only her death will release her from the curse. With that, she flings herself into the lake and drowns. Realizing that his life has no more meaning without Odette, Siegfried follows. Rockbarth realizes that love has triumphed after all and dies.

In the other version (which is used in the film strip) Siegfried chases Rockbarth back to the Wizard's castle. Prince Siegfried offers his life for the love of Odette and the spell is broken. Of course the prince does not die, the princess is never a swan again and the man turned to stone is back to normal. Love again triumphs over evil.

If you will notice, this story has many similarities with "The Firebird" from last year's program by Stravinsky. There is a good force and an evil force, magic (the wizard and the feather), and the people turned to stone. The most obvious is that both stories are Russian in origin.

SWAN LAKE

Suite from the Ballet

Prelude

Intro:

The Prelude (oboe part) is very singable. Try these words as you listen. Can you hear all these melodies in the Prelude?

Oboe

Oh, Tchaikovsky wrote Swan Lake, Swan Lake Swan Lake just so- we could dance -

The white swan is a love-ly thing, but she's not a swan, she's a

prin-cess in dis-guise the white swan is a love-ly thing. but she's

not a swan, she's O-dette!

The - wi-zard is mean - His Name is Rock-barth The wi-zard is mean ... et

PRELUDE

CALL CHART

MEASURE 1
INTRODUCTION

MEASURES 2 - 9
1ST THEME
OBOE

9 - 18
2ND THEME
OBOE

19 - 26
1ST THEME
BRASS

MEASURES 27 - 33
2ND THEME
VIOLINS & VIOLAS

34 - 45
3RD THEME
STRINGS & FLUTES

46 - 51
BRIDGE
STRINGS & LOW BRASS

MEASURE 52
CHORD
ORCHESTRA

53-67
1ST THEME FRAGMENTS
FF

68 - 70
ENDING
BASSOONS & LOW STRINGS

SWAN LAKE

Suite from the Ballet

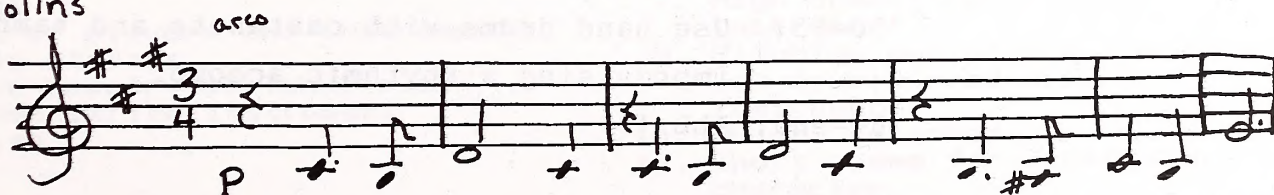
WALTZ

Suggested Activities:

After listening, discuss waltz meter (triple as opposed to duple)
Help students learn the basic box step and teach a slow waltz.
See if they can adapt their "newly acquired dance talents" to
the SWAN LAKE'S WALTZ.

The melodies in this section are also very singable. Try this melody
using the syllable "la" or make up your own words!

violins



La-la la-la ...
Come and Dance- Come and dance- Come and Dance with me...

SWAN LAKE

Suite from the Ballet

DANCE OF THE LITTLE SWANS

CALL CHART

MEASURE 1	MEASURES 2 - 4	
STACCATO RHYTHMIC BACKGROUND (P) BASSOON	THEME 1 STACCATO OBOE	
PIZZICATO RHYTHMIC BACKGROUND (PP) CELLOS		
MEASURES 4 & 5	MEASURES 6 - 8	MEASURES 8 & 9
SHORT RUN VIOLAS	THEME 1 FLUTES & CLARINETS	RUN STRINGS
MEASURES 10 - 13	MEASURES 14 - 17	MEASURES 18 - 21
THEME 2 VIOLIN 1	THEME 2 FLUTES & VIOLINS	VIOLIN 1
MEASURES 22 - 25	MEASURES 26 - 29	
THEME 2 FLUTES & VIOLINS 1	THEME 1 OBOE	
	STACCATO RHYTHMIC BACKGROUND BASSOON	
	PIZZICATO RHYTHMIC BACKGROUND CELLOS	
MEASURES 30 - 32	MEASURES 32 & 33	
THEME 1 CLARINET & FLUTES	SHORT RUNS VIOLIN & VIOLA	
MEASURES 34 - 37	MEASURE 38	
CODA WOODWINDS	ALL INSTRUMENTS (FIRST TIME BRASS IS USED)	

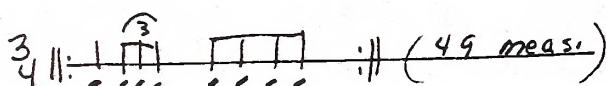
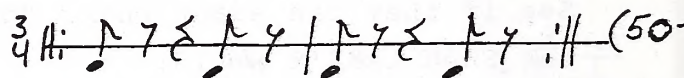
SWAN LAKE Suite from the Ballet

DANSE ESPAGNOLE

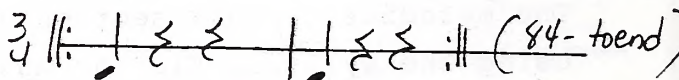
Try the following rhythms as you listen to this selection from SWAN LAKE.



sticks



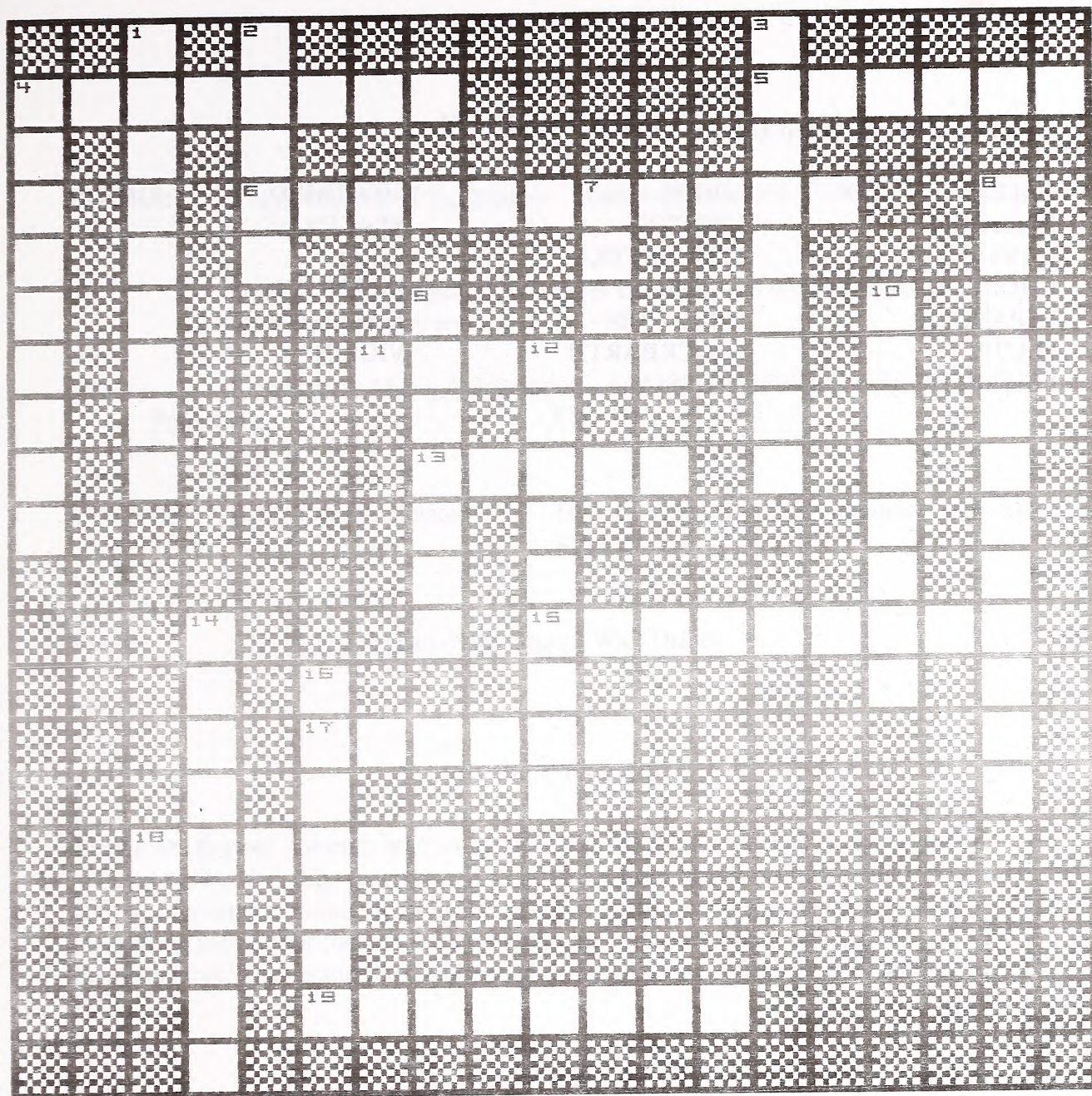
castanets



Meas. 1-49: Use rhythm sticks and castanets

50-83: Use hand drums with castanets and tamb.
improvising a rhythmic accomp.

84-end: ALL !!!



ACROSS CLUES

4. Ballet composed by Tchaikovsky
5. Princess/swan
6. Composer of Swan Lake
11. Story told in dance
13. Group of related instrumental dances
15. Group of players and instruments, mostly strings
17. Native country of Tchaikovsky
18. Highest string instrument
19. Spanish

DOWN CLUES

1. Instrument used by Spanish dancers
2. High, nonreed woodwind instrument
3. Wizard or "Evil One"
4. Prince
7. High double reed woodwind instrument
8. Planning out of the dance steps
9. Low double reed woodwind instrument
10. short, detached
12. Short theme for a certain character
14. Plucking the strings
16. Part that "comes before"

Crossword Puzzle Word List:

BALLET
BASSOON
CASTANETS
CHOREOGRAPHY
ESPANOLE
FLUTE
LEITMOTIF

OBOE
ODETTE
ORCHESTRA
PIZZICATO
PRELUDE
ROCKBARTH
RUSSIA

SIEGFRIED
STACCATO
SUITE
SWANLAKE
TCHAIKOVSKY
VIOLIN

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Simplicity in Music Appreciation. Anthony J. Apicella. Parker Publishing Co., NY.

VIDEOS: Swan Lake (animated) Hi-tops Video, Heron Communications, Inc., CA (75 min)

FILM: The Peter I. Tchaikovsky Story. Walt Disney.

About the Contributors

Elaine M. Bryant currently teaches music at Edgewood Elementary School (grades 4-6) in Fayetteville, N.C. She received a B.S. in Music from Winthrop University in Rock Hill, S.C. and has taught music for 18 years. She resides in Fayetteville and is actively involved in securing funding for the arts in her community. Presently she is serving on the Cape Fear Regional Theatre and the Cumberland County Chapter of the North Carolina Symphony.

Eleanore Getz is a teacher at Manchester Elementary in Spring Lake. Eleanore has taught in Cumberland County for 12 years. She teaches grades 1-6. After receiving her BME degree from West Virginia University, she lived in Delaware, Oklahoma and Germany because her husband, Joe, was in the Army. They went back to West Virginia and she received her MM degree. Eleanore is very active at the local, district and state levels of 4-H and DAR. She teaches piano lessons and is in the church choir.

About the Composer

Jean Julius Christian Sibelius was born on December 8, 1865 to Christian Gustaf Sibelius (a doctor and surgeon) and Maria Charlotta Sibelius. Although no other family members were known to be professional musicians, Jean Sibelius believed that his musical talent was inherited from his both his father and mother (both his brother and sister did show some musical aptitude). While not considered a prodigy at the time, Sibelius was composing harmonies and melodies on the piano at the age of five. He studied piano, but like many others, he was not interested in scales and practice. Instead, he preferred to improvise on the violin. Sibelius also enjoyed reading --as long as the books were not textbooks. As he grew older, he preferred improvising while looking at scenic backdrops. His muse was nature.¹ When he turned fourteen, he began the study of violin. In addition, he became an active chamber player. During these formative years, Sibelius also became acquainted himself with *Kalevala*, the Finnish epic which was to become the source of much musical inspiration. In 1889, Sibelius went abroad to study composition. During these studies Sibelius began to write music for the orchestra. He returned to Finland in 1891.

Sibelius is closely linked to Finnish nationalism. This, together with his interest in Norse mythology and poetry (especially that which was descriptive of nature) gives him a position of importance in the study of Scandinavian and, specifically, Finnish music. His return to Finland in 1891 was marked by the very successful premier of *Kullervo*, the first of Sibelius's many works to draw on *Kalevala*. In 1892, Sibelius married Aino Järnefelt, the daughter of General Alexander Järnefelt. General Järnefelt was a believer in Finnish nationalism, as was Sibelius. This belief led to many of Sibelius's works being focused on patriotic motifs. Sibelius's international reputation began with the composition of his symphonies.

Finlandia, Opus 26.

In 1899, Sibelius composed *Finlandia*, Opus 26. Legend has it that *Finlandia* was so inspiring to the Finnish public that its performance was suppressed by the Russian Tsarist regime. The legend further states that when the public performance was allowed, *Finlandia* was performed under another title, so as not to inflame nationalistic fervor. However, since Sibelius' death documents have come to light indicating that *Finlandia* was played regularly under its own title. Regardless of the "true" past, *Finlandia* has become symbolic of Finland's struggle for independence. If Sibelius truly wrote *Finlandia* as a patriotic composition, then it can be described in this way:

... *Finlandia* has been the forceful and eloquent voice of the land and its people. The powerful chords in the brass that open the work seem to speak of a strong-fisted defiance towards oppressors. We now hear the tender choir of woodwinds and a beautiful melody for the strings, bringing a supplication for peace and freedom. There is the storm and stress of struggle in the fiery allegro section that follows the opening brass chords repeating defiance. But a vigorous theme for. . .

¹Ringbom, Nils-Eric. 1977. Jean Sibelius: A master and his work. Greenwood Press Publishers, West-Port Connecticut. (Translated by G.I.C. de Courcy)

strings injects the note of optimism. The woodwinds now present the most famous melody of the work. It is peaceful and exalted, speaking for the good life where truth and freedom prevail. The strings take over the melody. A dramatic climax follows, thundering out the inevitable triumph of a people that would be free.²

Analysis

Finlandia opens loudly with brass and timpani, with the timpani adding impact to the score. Starting at measure 14, the music begins its migration to the key of f-minor, which it enters at letter A (measure 24), the point at which the woodwinds begin a much softer section with the primary motif being sets of descending 3rds. This is then imitated and varied by the strings, who add a short stepwise motif (measure 39) later modified by the woodwinds. The brass (measure 52) and timpani (measure 62, letter C) enter, giving a semblance of the original compositional material. A new rhythmic theme is introduced by the trombones and tubas at letter D, measure 74 (this also includes a tempo change to Allegro moderato, with the quarter note equal to 126), with bassoon, tuba, timpani, and lower strings providing the supporting undercurrent. At measure 82, the woodwinds, trumpets, and upper strings play a variation on the theme introduced earlier at letter B, thus setting up a contrasting style with the rhythmic theme that was introduced at Letter D. At measure 90 (one after E), the trumpets introduce a new rhythmic theme (example A, which becomes the motif for much of the rest of the score), with the upper strings providing motion indicating, perhaps, excitement. This continues until measure 95, where there is a tempo change to Allegro with the quarter note=144. At this time a new melodic theme is introduced by bassoons, tubas and lower strings (example B). It consists of [a,b,c,a,e] (with the relevant flats). At letter F, the rest of the orchestra joins in with the trumpets and woodwinds playing an answering theme (This is also the where the music will begin a repeat). Again, at letter G measure 110, the melodic theme first found at measure 95 is played. Then, at measure 114, the strings play an upward progression using the rhythmic theme introduced in measure 90. This theme is answered by a downward progression in the trombones which is continued by the strings (example C), with the trumpets ending the series using the rhythmic theme on a single pitch. At one before letter H, measure 124, *Finlandia* then repeats, going from measure 124 to measure 99. At letter H (after the repeat) the strings play an ascending stepwise progression ending at 127 where the all playing instruments are either holding or playing a tremolo on one pitch. At Letter I, measure 132, the part of *Finlandia* that was turned into a hymn begins. At 132 the flutes, 1st oboes and 1st clarinets have the melody of the hymn, "Finlandia" (example D). The rest of the woodwinds and the strings play supporting harmonies. The bassoons enter with a bass harmony at letter K, measure 48. At letter L, Measure 56, The melody is taken over by the 1st violins and cellos. In addition, timpani is added. At measure 172, the 1st oboe is added to the melody. The hymn "Finlandia" ends at letter M, measure 174. At this time the theme (example A.), first played at measure 90, comes back as does the rhythmic pattern present in the brass. We now basically have a reprise of the repeated section with the upward and downward beat pattern in the strings. At letter O, measure 202, the rhythmic theme is adopted by all strings but the double

² Ewen, David. 1970. The World of Twentieth-Century Music. Prentice Hall Inc., London, England.

bass. The ending contains a five chord progression built on the concepts from the beginning.

Lessons

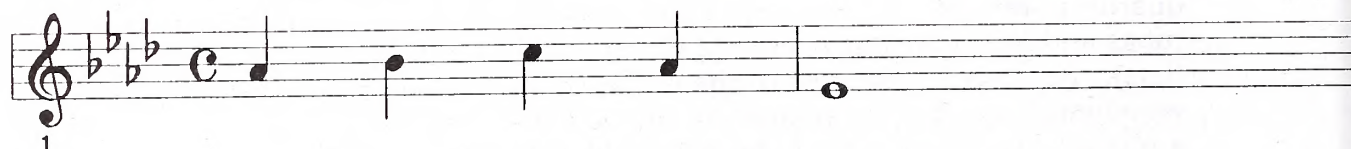
I. Introduction of rhythmic and melodic themes.

Play and/or use body percussion to learn each of the following themes:

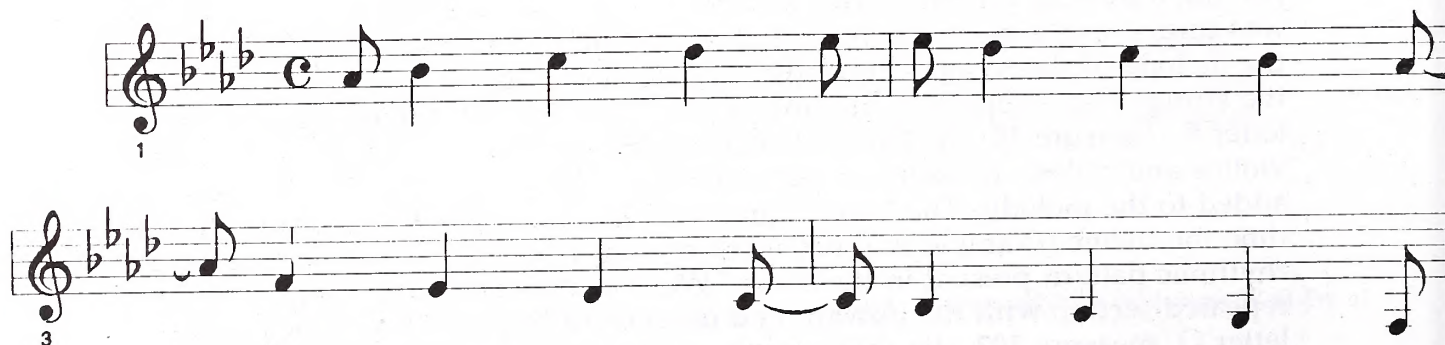
A. The rhythmic theme first introduced in measure 90. This theme is heard throughout *Finlandia*. At first it is limited to the first measure. Then, later in the upward/downward progressions, the tied notes will become noticeable. The tie is also heard at measure 125, 126.



B. This is the melodic theme first introduced in measure 95 (although heard in this form at measure 99). A simple memory lesson could have the class sing this melody using the words "Here's the theme again" or some other five syllable pattern. This theme also heralds the end of the hymn tune "Finlandia"



C. This is the melodic variation of the rhythmic theme shown in example A, found in measure 114.



D. The tune "Finlandia" with text by Lloyd Stone (1934). This tune is heard very clearly where indicated in the analysis, indeed, this tune is probably one of the more famous excerpts from any composer, just as Beethoven's "Ode to Joy" is used in "Joyful, Joyful, We adore Thee". Two versions are provided: one in E Flat for ease of singing, and one in A Flat as indicated in the score.

1 This is my song, O

3 God of all the na - tions; a song of

6 peace for lands a - far and mine

9 This is my home, the coun - try where my

12 heart is; here are my hopes, my

15 dreams my ho - ly shrine; but oth - er

18 hearts in oth - er lands are beat - ing

21 with hopes and dreams as true and high as

24 mine.

1 This is my song, O

3 God of all the na - tions; a song of

6 peace for lands a - far and mine

9 This is my home, the coun - try where m

12 heart is; here are my hopes, my

15 dreams my ho - ly shrine; but oth - er

18 hearts in oth - er lands are beat - ing

21 with hopes and dreams as true and high as

24 mine.

II. Listening

A. As the class listens to *Finlandia*, have the students raise their hands as they hear each theme (the class should listen for one theme per play).

B. Then, divide the class into small groups. Give each group a theme. Allow each group to invent a movement/dance that they believe fits the music. During the playing of *Finlandia*, allow each group to perform their movements. During some of the "competitive" themes, you may find many interesting interpretations.

C. Tell the class about the history of Finland, especially as relates to the Russian Tsarist Empire. Compare their struggle and desires to the desires of the Americans prior to and during the Revolutionary War. Have the class discuss how they might feel and act if they were in a similar situation. After the discussion, play *Finlandia* again, allowing the students to draw or write their impressions of the piece in this new context. (I call this activity the "Imagination Zone". During the drawing/writing, any answer is allowed, because the solicitation is for the students opinions.) Section B (above) may be repeated at this time with much more effectiveness and meaning to the students.

D. Learn the hymn "This is my Song" (example D.) Have the students sing at the relevant time. Some students will find this /high/low depending on their current vocal development. The words to the this verse should evoke a patriotic emotion.

III. Performance

A. Allow the students to develop ostinati patterns that compliment *Finlandia*. Incorporate these patterns into a performance piece. Allow the students to play their patterns while listening to *Finlandia*.

B. Use creative dance. Assign "roles" that fit the patriotic nature of *Finlandia*. Have each group play a "role". As the piece progresses, each group will be allowed to come out and be the star.

IV. Other activities

A. Using the call chart as a model, have the students illustrate their version of the story of *Finlandia*. If the students work in groups, then each group should be allowed to bring out their differences.

B. Allow the students to complete the provided Crossword Puzzle and Word Find.

C. In context with the supposed "repressed" nature of the public performances of *Finlandia*, have the students create other titles. Have the students choose a title and then create a handbill or advertisement for an upcoming "performance". Have the students try to get the patriotic message across without using obvious patriotic words.

V. Final Listening

During the final class session prior to attending the N.C. Symphony Educational Concert, have the students think silently (as *Finlandia* is played) about the importance of this piece to the people of Finland. Ask them to imagine what their feelings would be if they lived during a similar time or in a similar country.

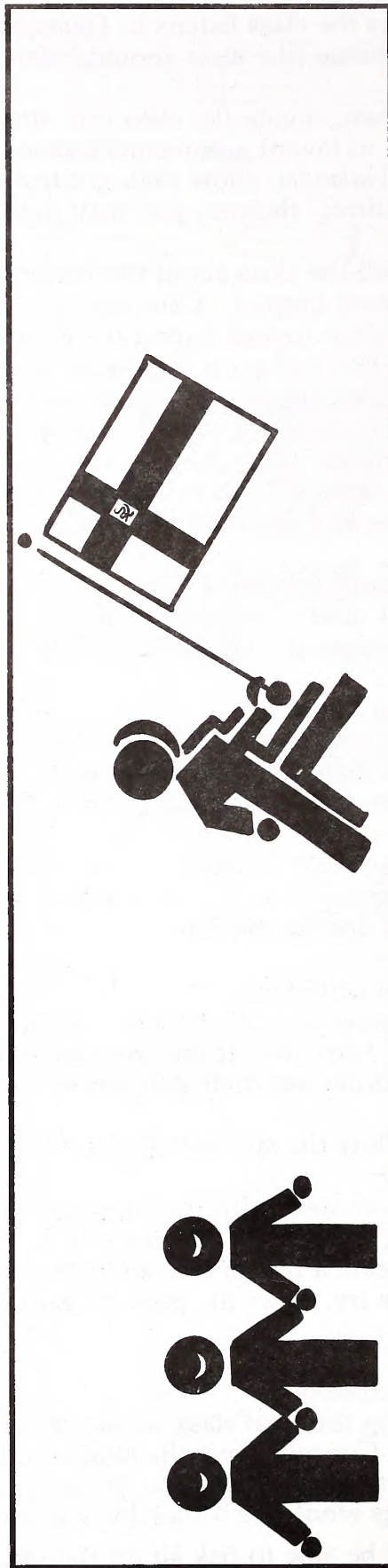
Would they be able to risk all for the sake of patriotism? *Finlandia* closes with a triumphant five chord progression. Did Sibelius triumph? How? Why? All questions and all answers should be at the very least, illuminating.



The Oppression: The peoples defiance
played by the brass
Beginning to Letter A,
Measure 23. Approx. 1 minute.

The People's Plea for Peace and
Freedom.
Measure 24 to Letter D,
Measure 73. Approx. 1:52

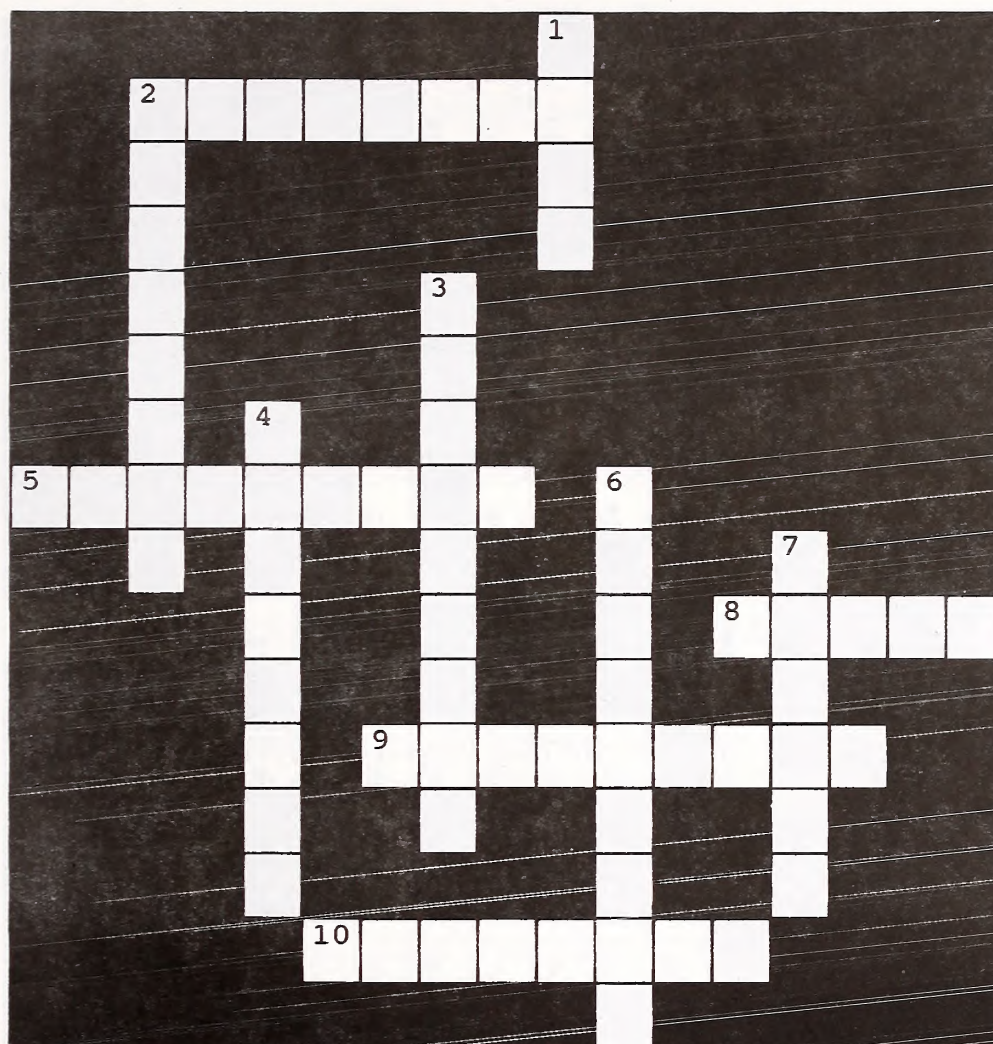
The Storm and the Stress of
The Battle. Tempo q=126
Measure 74 to
Measure 131. Approx. 2:30



The Finlandia Tune: Truth, Freedom
and Peace have Prevailed.
Letter I, Measure 132 to
Letter M, Measure 178.
Approx. 1:50

The Inevitable Triumph of the People
that would be Free.
Letter M, Measure 178 to
the End, Measure 214.
Approx. 1:20

Crossword for N.C. Symphony
"Finlandia"



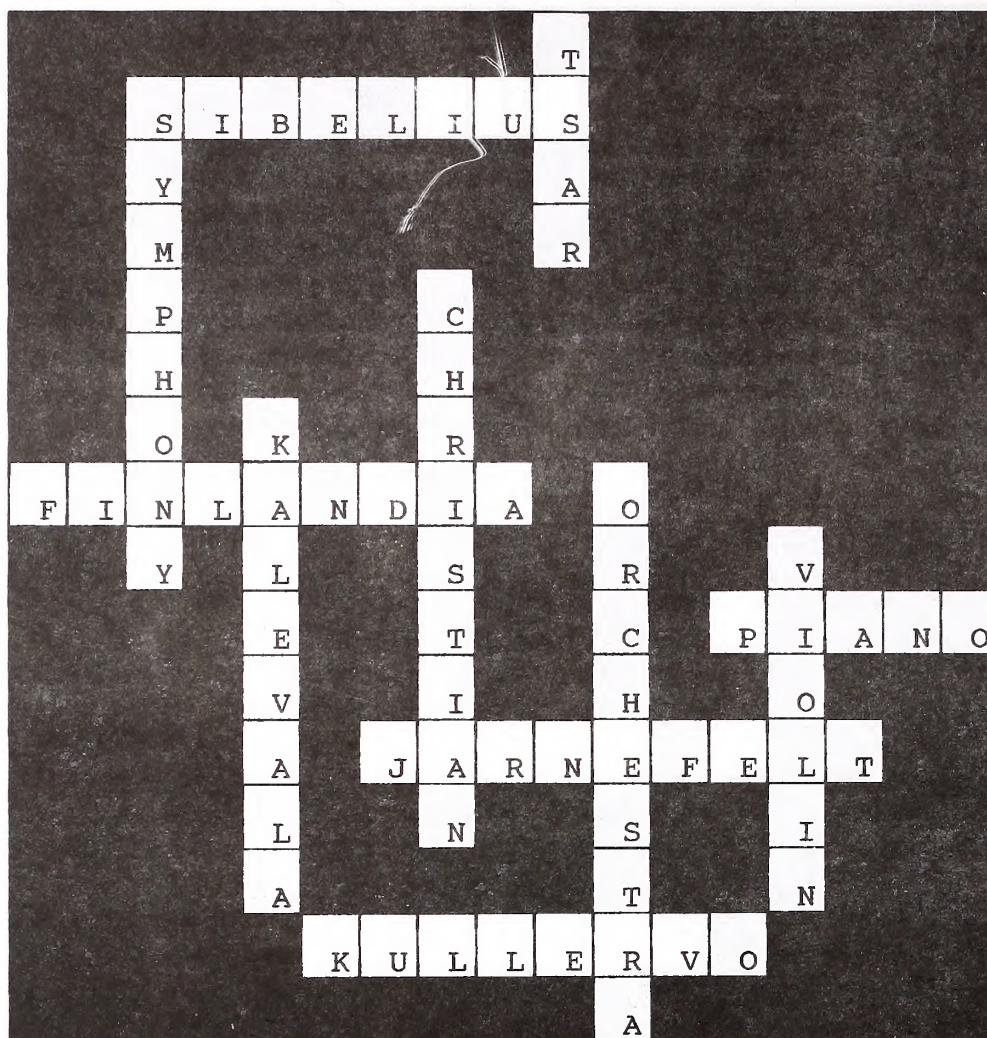
ACROSS

2. Jean Julius Christian _____
5. Sibelius's famous piece noted for its patriotic sentiment.
8. The instrument which Sibelius first studied, but which he did not like to practice.
9. Aino _____ or General _____
10. The composition which marked the return of Sibelius to Finland. The successful premiere was in 1891.

DOWN

1. The Russian leader's title.
2. The North Carolina _____
3. Jean Sibelius's third name or his father's first name.
4. The Finnish Epic Poem that became the source material for much of Sibelius's musical output.
6. The ensemble type for which "Finlandia" was written.
7. The instrument on which Sibelius liked to improvise.

Crossword for N.C. Symphony
"Finlandia"



- EVALUATION COPY -

Word Find

Try to find the words listed below in the puzzle. The words may be forward, backward, up, down, and diagonal. Search for:

FINLANDIA

COMPOSER

SIBELIUS

ORCHESTRA

KALEVALA

SYMPHONY

FINLAND

HARMONY

PIANO

MELODY

VIOLIN

You may find other words and phrases as well. How many can you find?

FINLANDIAZQURLCILAOEKBKAIEOWPINCXZEXIWH
 WINDOWINGOWNZISNGQPIBNAJKSIXQXEHBWRTZX
 SCQTYCLNOANPINERONIKCNPANNNKFDDSAKKGSDA
 CITYTIOPNCINTNIANLLATRUOWYBONISNOWNDIDW
 ACBINCONANICNONGIAPLQNBNSDLIWNCIANDNIA
 OLCECHOLOLSCNINAPQEECNILCNAIPNOWNCIATRY
 CIBLLTRYAGAINCNONALVCTVTRYHARDERCLLTHIW
 ZXCBNITHISISEASYNOTARPVKHNZINOWLSNTNCIP
 CNOCMJUKLOPIUYHNRVVLASXCFVBHNRITYIEDFCDS
 BNMAQWESDFTGHIIKILAAZLADTCHANFTOHPNZI
 FJKKLIANICNLWRTIEOVIIILSNZNOTLNITLNIBCAT
 TILIBPIANONONPQNOXIOTNONAIPUUIOCVIOLINZ
 TOLVIYNAIVNAPGNICPDNKASCOMPOSERTLZINOOW
 AKNTONALINALIAPLCINTARTSEHCROQUTONICNTO
 SYMPHONYTHCYIKNOANPCINATQPKHLASTCHANCEO
 CNONAGNONEINZIOUCANDOITATIAANONANNNAOE
 PYTICNOSACNONZNNOENICPQKJCHHRACKNOANOTIK
 GHYDICNINAOCNNDINEINCNNANANMCLAINCNANOE
 FJINGONAPONIAINEINCIOONWINDOCAHNTONIAANT
 CINPOATINSONITYACIPWNAGNEISNANITNONISNI
 HANONCINDOAINNGIANINGOMELODYDINANCOANOI

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Recording

- Levi, Yoel with the Atlanta Symphohny Orchestra. 1993.
Sibelius: Tone Poems & Incidental Music. Telarc CD-80320

Leslie A. Cothorn (known as Mr. "C" to his students) teaches grades 3-5 general music at Edgewood Elementary School in Whiteville, NC., a post he has held since 1989. At Edgewood, he directs an auditioned sixty member after-school chorus and 5th Grade Recorder Consort. In addition to the responsibilities of school, he directs the Chancel Choir and Children's Choir for Whiteville United Methodist Church, and is active in scouting. He has a Bachelors (1988) and Masters Degree (1992) in Music Education from UNCG. Among his achievements are: Edgewood Elementary Teacher of the Year (1992-93), Whiteville Jaycee's Outstanding Young Educator (1993), Clinician for the 1st All-Columbus County Middle School Chorus (1993). Three of his students participated in the 1994 American Choral Director's Association Southern Division Regional Children's Honors Chorus. Four of his private students have attended The Governors School program in Choral music. He has served as Interim Conductor for the Southeastern Oratorio Society (Spring, 1992) where he frequently serves as a soloist. Mr. Cothorn is married to Sandy Cothorn who works for the Columbus County Health Department in the WIC Program.

William Grant Still
(1895-1978)

Written by Boyd Gibson

About the Composer

William Grant Still was born on May 11, 1895 in Woodville Mississippi to William Grant Still Sr. and Carrie Fambro Still. Both of Still's parents were musicians. William Sr. was the village brass band leader, and his mother played the piano. His father died while he was still a baby; his mother then moved to Little Rock, Arkansas.

By 1957, Little Rock was synonymous with racial bigotry and oppression. This led President Eisenhower to call in Federal troops so that a handful of African-American children could go to school. Despite its problems at the turn of the century, Little Rock proved to be a good place to grow up. In Little Rock, Still's mother met and married Charles Shepperson who turned out to be a good stepfather for William. They often went to the theatre to attend dramas and musical programs. Still's stepfather also bought the family a phonograph as well as a sizeable collection of records which contained many of the great operas. Along with Still's grandmother singing around the house and the trips to the theatre, these records would form his early exposure to music.

He began his musical training in the public schools of Little Rock under the guidance of Charlotte Andrews Stevens. Ms. Stevens also taught Florence Price, another African-American composer and Little Rock native. Price and Still would later share another teacher by the name of George Chadwick, director of the New England Conservatory and a leader among American composers.

Still's musical training continued at Wilberforce University (1911-14) and the Oberlin Conservatory of Music (1917, 1919). He took a break from his studies during World War I when he joined the Navy. During his tour of duty, when it was discovered that he could play the violin, he was removed from mess duty so that he could play for the officers during meal times. After his Navy service he returned to Oberlin. He then left for New York in 1919 to work for W.C. Handy by playing in his new band and arranging for the Pace and Handy Music Company. (W.C. Handy is best remembered for being the "Father of the Blues"). Later, Still played the oboe in *Shuffle Along*, the historic musical by Nobel Sissle and Eubie Blake.

Still also had an opportunity to study with Edgar Varèse. Although Still did not particularly like the modern, dissonant style of Varèse, he decided to write in a more melodic manner. However, he would always appreciate Varèse's interest and encouragement as a teacher. It was through Varèse that Still would meet many important conductors who would later perform his music. Some of these conductors included Leopold Stokowski, Eugene Goossens and Howard Hanson.

From 1926 to the early 1940s, Still began a very prolific period in which he wrote *Levee Land* (1925), a suite for orchestra and soprano that combined traditional Western musical elements with jazz; *From the Black Belt* (1926), a work for chamber orchestra based on seven short characteristic sketches; *Sahdji* (1930), a choral ballet based on an African-American story; *The Afro-American Symphony* (1930), this was his most popular work; *Lenox Avenue* (1936), a ballet depicting life in Harlem; and his opera *Troubled*

Island (1941), about the Haitian slave rebellion and consequent troubles of their leader Jean Jaques Dessalines.

His *Afro-American Symphony* was the first symphonic work by an African-American performed by a major symphony orchestra. William Grant Still would continue to add to his list of "firsts". He would be the first African-American to conduct a major symphony orchestra, the first African-American to have an opera (*Troubled Island*) performed by a major opera company, and the first to have an opera (*A Bayou Legend*) performed on national television.

Still's body of work is considerable. They are based in the German Romantic tradition in which his early training so strongly placed him. He would often combine his music with African-American folk elements by composing his own melodies, which contained the characteristics of spirituals, blues, worksongs, ragtime and jazz. The bulk of Still's work includes orchestral music, four ballets, various types of chamber music, numerous songs, piano music, and nine operas.

Selected Bibliography

Harvey, Verna. In One Lifetime. Fayetteville, Ark.: University of Arkansas Press, 1984.

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Southern, Eileen. Biographical Dictionary of Afro-American and African Musicians. Westport, Conn.: Greenwood Press, 1982.

Southern, Eileen. The Music of Black Americans: A History. 2nd ed. New York: W.W. Norton, 1983.

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Please place orders early enough to allow for two weeks delivery time. Material are available as long as supplies last; please place orders early.

Be sure to check other sources such as new and old editions of textbooks, the Bowmar recording studios and the RCA series Adventures in Music or additional and related material pertaining to the music on this year's program.

We want to thank all music educators who contributed to this year's Teacher's Handbook for their cooperation and enthusiasm. We welcome all comments and suggestions on our education program and hope you will fill out the enclosed survey and send it back to us.

To help us continually improve the quality of The North Carolina Symphony Teachers Handbook, please complete the questions below:

1. Is the background information on the composers thorough enough? What other information should be included?
2. What student activities suggestions have proved most helpful?
3. Please list any additional activities which have been effective in preparing your students for The Symphony's visit:
4. Are the technical descriptions of the works clear and easy to understand? If not, which descriptions are confusing and how could they be improved?
5. What additional information would make the handbook more effective and your students more prepared for the performance?
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